

GEN. PERSHING'S GRAND MARCH



BY
HAROLD SPENCER
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No. 1795—Piano Solo
No. 1821—Violin and Piano

McKinley Music Co.
CHICAGO NEW YORK

Albert & Son, Australasian Agents, Sydney, Australia.

Latest Patriotic Song Successes

THERE'S A LITTLE BLUE STAR IN THE WINDOW AND IT MEANS ALL THE WORLD TO ME.

Lyric by
PAUL B. ARMSTRONG

Music by
F. HENRI KLUCKMANN

REFRAIN *Tenderly*

There are stars in the high heavens shin-ing With a prom-ise of Hope in their light. There are stars in the field of Old Glo-ry, The em-blem of hon- or and right. But no star ev-er shone with more bright-ness, I know, Than the one for my boy o'er the sea. There's a lit-tle blue star in the win-dow, And it means all the world to me. There are no

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I'LL BE THERE, LADDIE BOY, I'LL BE THERE

Lyric by
JACK FROST

Music by
E. CLINTON KEITHLEY

CHORUS. *Well marked.*
I'll be there when the ba-gle's call-ing, I'll be there in the camp fire's gleam; I'll be there with a smile just to cheer you, Ev-ry day thro'the fray I'll be near you. When your comrades a-round are fall-ing, Then your moth-er will answer your pray'r; And if fight-ing you fail, and the Mas-ter should call, I'll be there, laddie boy, I'll be there. I'll be there.

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OLD GLORY GOES MARCHING ON.

Lyric by
PAUL B. ARMSTRONG.

Music by
F. HENRI KLUCKMANN

CHORUS. *(Well marked.)*

Crim-son Red for Sac-ri-fice, the blood of he-roes shed; Spot-less White for Pur-i-ty, the souls of sol-diers dead. Az-ure Blue for fear-less Truth, the prom-ise of the dawn; The Flag that nev-er knew de-feat, Old Glo-ry goes march-ing on.

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WILL THE ANGELS GUARD MY DADDY OVER THERE?

Lyric by PAUL B. ARMSTRONG.

Music by F. HENRI KLUCKMANN.

CHORUS. *Tenderly.*

"Will the an-gels guard my dad-dy o-ver there? Will they watch him and pro-ect him ev-ry where?" Then she lies down to rest on her lov-ing moth-er's breast. And mur-murs soft and low her eve-ning pray'r: "How I love you, dear old dad-dy, how I miss you!" I pray to Heav'n each night that God will bless you. Now I lay me down to sleep, I pray the Lord your soul to keep. An-gels, guard my dad-dy o-ver there. "Will the there?"

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GENERAL PERSHING'S GRAND MARCH

HAROLD SPENCER

Tempo di Marcia ♩ : 104

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The notation includes various musical elements such as notes, rests, triplets, and dynamic markings. The first system begins with a treble clef and a bass clef, with a dynamic marking of *mf*. The second system continues the piece with similar notation. The third system features a treble clef and a bass clef, with a dynamic marking of *ff*. The fourth system continues the piece with similar notation. The fifth system features a treble clef and a bass clef, with a dynamic marking of *ff*. The notation includes various musical elements such as notes, rests, triplets, and dynamic markings. The page is numbered 104 in the top right corner.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs. Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and a forte *f* dynamic.

Second system of musical notation. Treble and bass staves. Treble staff features triplets and slurs. Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and accents.

Third system of musical notation. Treble and bass staves. Treble staff begins with the word **TRIO** and contains complex rhythmic patterns with fingerings (e.g., 4 2, 3 1). Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and a *p-f* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff contains triplets and slurs. Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and fingerings.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and slurs. Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and triplets.

Sixth system of musical notation. Treble and bass staves. Treble staff contains triplets and slurs. Bass staff contains chords and single notes. Performance markings include *Red.*, asterisks, and a first/second ending bracket.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments. The first system begins with a *mf* (mezzo-forte) dynamic marking. The score features numerous triplets, indicated by a '3' over a group of notes. The notation is dense, with many notes beamed together. The piece concludes with a double bar line. The manuscript is on aged, slightly stained paper.

1795-3-3

Late Popular Successes

YOU CAN HAVE IT, I DON'T WANT IT

By MAY HILL,
CLARENCE WILLIAMS and
ARMAND J. PIRON

CHORUS

You can have it, I don't want it, I mean your love and your sym-pa-thy;
I mean the heart that you gave to me, Don't you hang around me, but just let me be
You can have it, I don't want it That's what I say; Now I've
don't you call me hon-ey names, for I re-fuse, 'Cause ev-er since we met I've had the
got an-oth-er sweetie now, the kind that's right, I'm pos-i-tive-ly thro' with you, good-

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WHEN I MET YOU

Lyric by
PAUL B. ARMSTRONG

Music by
F. HENRI KICKMANN

"I've seen the Ros-es of Pic-ar-dy, I've seen the Pop-pies of Flanders' Field,
I've seen the Sham-rock of Er-lin-ore, I've seen the Lo-tus that on-ly
Egypt can yield, I've seen the sun-set in pur-pling skies, I've seen the love-light
in moth-er's eyes, I've seen the wood-land, the brook, the heavens of blue,

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WHEN YOU HOLD ME IN YOUR ARMS

Lyric by
GEORGE BUCHANAN

Music by
F. HENRI KICKMANN

SOLO or DUET

Sweet-heart, when I gaze in-to your eyes, See the love I prize, then
life is par-a-dise; Sweet-heart, when you smile, then life is gay,
Gone are skies of gray, and Na-ture seems to say, "I love you!" Sweet-heart,
when you whis-per soft and low That you love me so, then

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OH! LADY! STOP ROLLING YOUR EYES!

Lyric by
WILLIAM J. REDFORD

Music by
E. CLINTON KEITHLEY

Oh! la-dyl! oh! la-dyl! Lady, stop roll-ing your eyes! And just re-mem-ber
ber I'm on-ly a man, So please be care-ful, dear, if you can And oh! la-dyl!
oh! la-dyl! please stop sighing those sighs! Your love is like a sea that
keeps me a-float, But re-mem-ber I'm a sailor, dear, and not a boat Oh! la-dyl! oh!

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